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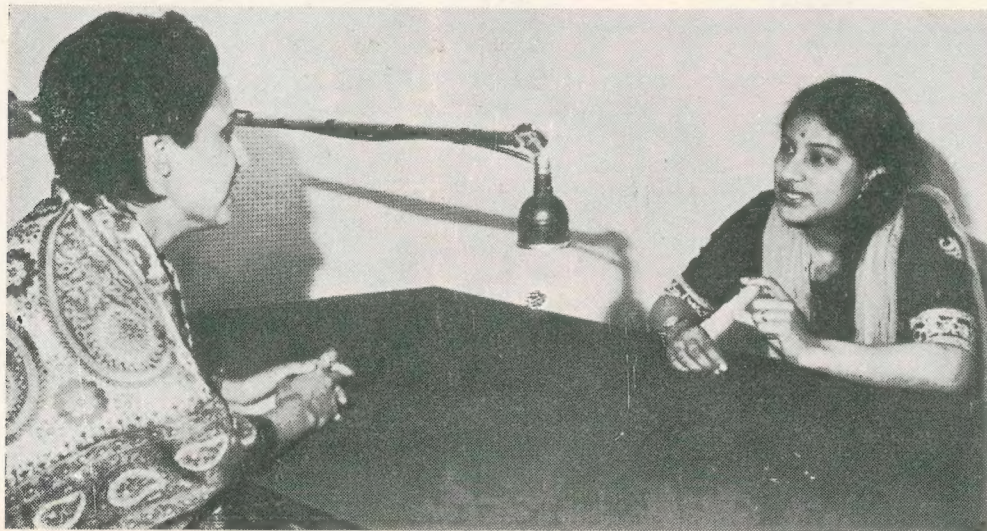




Dr. Franklia Long, Co-Chairman of Indo-U.S. Sub-Commission on Education and Culture, whose interview by Usha Malik was broadcast from the General Overseas Service of All India Radio.



Prof. D. Constantepoulos, whose interview by Dr. Anand Prakash was broadcast from G.O.S.



Usha Krishnamurthy, air hostess, whose interview by Mariam Kazimi was broadcast from Urdu Service.

From left : Vijay Kumar, Salma Yusuf Hussain and M. Alam Malik, who participated in the Weekly Programme 'Jokes and Laughter' broadcast from Dari Service of the External Services Division.



Programme Journal of the External
Services of All India Radio

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JUNE, 1981

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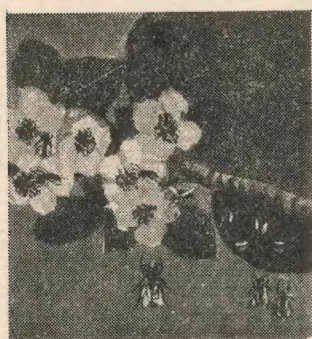
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1000—1030 hours ; 19.63, 16.87 Metres ; 15285, 17785 KHz ; News 1010—1020 hours ; 2330-0115 hours ; 76.82, 30.27, 25.40, 280.1 Metres ; 3905, 9912, 11810, 1071 kHz ; News 0110—0115 hours and 2330—2340 hours.

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PUSHTU

0745—0830 hours ; 25.27, 31.15 Metres ; 11870, 9630 kHz ; News 0750—0800 hours ; 2000—2115 hours ; 280.1 Metres ; 1071 kHz ; News 2005 2015 hours and 2110—2112 hours.

RUSSIAN

2145—2245 hours ; 25.45, 31.20 Metres ; 11790, 9615 kHz ; News 2200—2210 hours.

SINHALA

1830—1900 hours ; 25.82, 29.03 Metres ; 11620, 10335 kHz ; News 1835—1843 hours.

SWAHILI

2045—2145 hours ; 19.83, 25.36 Metres, 15280, 11830 kHz ; News 2100—2110 hours.

THAI

1700—1730 hrs ; 16.83, 19.52 Metres ; 17830, 15365 kHz ; News 1704—1714 hours.

TIBETAN

0745—0800 hours ; 505.0, 25.22, 30.88, 19.75 Metres ; 594, 11895, 9715 15190 KHz ; News 0745—0750 hours ; 1800—1845 hours ; 41.35, 30.91 Metres ; 7255, 9705 KHz ; News 1815—1825 and 1846—1856 hours 1845—1930 hours ; 264.5 Metre (1134 kHz).

BALUCHI

1830—1900 hours ; 280.1, 31.38 Metres ; 1071, 9560 kHz ; News 1831—1836 hours.

Timings given are in Indian Standard Time (Subtract 5½ hrs. from G.M.T.).
Subsequent changes, if any, will be announced on the air.

In each language service a Composite Programme is prescribed of news commentary, press review, talks on matter of general and cultural interest. Occasional feature programme and documentaries, Indian classical and light music (vocal and instrumental), as well as music of the area concerned.

Listeners are requested to send reception reports and comments on the programme to the Director of External Services, All India Radio, Post Box No. 500, New Delhi (India).

Conserving the nation's flora

by S. K. Roy

SUDDEN awareness of the crisis level of continuing deforestation has focussed attention on environmental conservation. Concern about the dangerous diminution of national forest cover, and the increasing destruction of valuable flora through over-exploitation or neglect has been limited to a few individuals, some specialists and scientists in government and non-government organisations. I would like to share some general thoughts on the importance of conserving the nation's flora.

First a comment on a useful basic change of terminology which simplifies understanding. Wildlife, once only linked to animals, now covers flora and fauna. Also the two Latin words which themselves technically imply a listing are now used popularly to cover plant and animal species. My object is to explain the vital importance of, far reaching measures to conserve what are valuable renewable resources.

The reduction of forest cover visibly threatens the well-being of the country and the people, but the importance of wildlife conservation is not as apparent and in any case, there is concentration on animals. A look at the global situation will provide better perspective. Compared to a worldwide estimate that a thousand animal species are threatened at a rate of one per year, it is thought that 20,000 flowering plants are endangered. And the rate may well be almost one per day. What is astonishing is that out of an estimated 10 million species in all, only $\frac{1}{4}$ million have been identified. Known species include a whole range of valuable, life sustaining products which are the source of food, fruit, fodder and fuel on which we depend for survival. The layman may well

ask what the fuss is about exotic species of little apparent value. Indeed, one could ask for greater concentration on growing more trees. Urban dwellers might well consider the law and order problem more important, and echo Gandhiji's famous response to a remark that wildlife is decreasing in the forests. He replied with a chuckle. "But it is increasing in our cities."

According to an estimate, it is thought that 20,000 flowering plants are endangered, possibly losing for all time a miracle medical cure or an economically valuable plant. To understand why we should protect our flora, and in special reserves allow their natural growth or in other areas only controlled exploitation, we have to see their importance in relation to the basic needs of mankind.

To understand why we should protect our flora, and in special reserves, allow their natural growth with little or no intervention by man, or in other areas only carefully controlled exploitation, we have to see their importance in relation to the basic needs of the people. We are primarily dependent on three cereals—rice, wheat and maize. In all three and of course many others scientific research has produced high yielding varieties but and it is a big but, these specially bred forms are generally highly disease-prone, requiring constant modifications. In many, if not all cases, a significant deterioration in any

species requires a return to the original genes from the wild state. Their disappearance could expose us to the most disastrous consequences.

There is such incredible richness in this field that I will have to concentrate on a few critically important and economically valuable areas. It will come as a surprise to many to learn that 7000 cultures of our most important cereal, rice have been collected by the Indian Agricultural Research Institute from the north-east region. The Institute considers that this assures productivity and improvement in the rice crop over the next 20 to 30 years. Equally interesting is the IARI conclusion that rice was first domesticated in this part of the world, and that the primitive maize in Sikkim and neighbouring areas resembles the ancient forms of maize found in Mexico. The latter suggests that maize came to India long before its introduction to Europe. From these samples one can move to innumerable others and to the need to preserve gene pools of all species in general.

In addition, there are a number of little used, highly nutritious, protein rich plants which can add much to the dietary value of food, particularly for the less privileged sections. There are also a large number of plants which can provide an extremely valuable source of revenue for the country, and a relatively, environmentally sound industrial and employment base for the hill and forest dwellers. In particular, there are drug producing and aromatic plants. Many of the former are in increasing use in modern medical pharmacopia. It is estimated that 50 per cent of all prescriptions are

(Contd. on page 7)

Rare forms of traditional theatre

by Dr. Suresh Awasthi

IN countries which have a long and rich history of theatre, the roots of theatrical traditions lie in many minor, semi-dramatic forms, which are predominantly based on the art of story telling and recitation, mime, puppets and ritual performances. It is these forms of theatre which contribute to the evolution of fully developed forms of drama and theatre performances. In India the tradition of theatre goes back to 1000 B.C. and elements of drama are found in the dramatic hymns of the Rig-Veda; one of the four Vedas, the sacred texts of the Hindus and the vedic rituals; and later in the tradition of the dialogue in the two epics; the Ramayana and the Mahabharata. Popular Performances and puppet shows also existed before the literary drama evolved. By the beginning of the Christian era India had a rich and flourishing dramatic tradition, which has been discussed and analysed in a comprehensive dramatic work, *Natyasastra*, ascribed to one sage Bharata; and compiled sometime between the 2nd century BC and 2nd century AD. The classical Sanskrit dramatic tradition flourished for some ten centuries giving great plays, such as *Sakuntala* of Kalidasa and *Mrichchhakatika*, the Toy Cart, of Shudrak, which are widely known in western world; and have been performed in several countries, such as France, Germany, Holland, Poland, USSR, and USA during the last one century. This great tradition declined and disintegrated by the 10th century.

After the decline of the classical tradition the minor and popular forms of theatre got an impetus during the medieval centuries, it were these forms of story-telling, recitation, mime, skits presented by the travelling actors, puppet shows, pageants with

singing and dancing, and tableaux depicting scenes from the epics and the mythology, that sustained the artical activity and provided entertainment to the people. These forms have co-existed with the modern language drama, and continue to be a part of the socio-cultural life of the people. Associated with the temple celebrations and community life, they continue to survive; but it is these forms which are becoming rarer, and facing a crisis of survival with the growing industrialisation and changes in social structure.

The roots of theatrical traditions lie in many minor, semi dramatic forms which are predominantly based on the art of story telling and recitation, mime, puppets and ritual performance. But these minor forms are facing a crisis of survival with industrialisation and change in social structures. The question of survival of these rare forms in India and other Asian countries is a crucial problem.

Each region of the country has its own distinctive forms; and when the modern drama arose in Indian languages during the early 19th century, as a result of the direct impact of the western drama and British dramatic traditions, these forms and traditions of theatre also helped the evolution and growth of drama and theatre. The eastern region of the country along with a highly developed and popular form of traditional theatre in Jatra,

has several rare forms like the Ojapali of Assam; and Palas, the glove puppets, and the shadow puppets of Orissa, along with several other forms of ballads and folk operas. West Bengal has its rod puppets, and story-telling with pictures and scrolls and the mask dances, Manipur has several forms of ritual theatre, combining music, dance and ceremonials. The Hindi speaking regions of Uttar Pradesh, Madhya Pradesh, Haryana and Himachal Pradesh also have several rare forms of popular theatre with social secular content; and these have evolved from an old medieval tradition of mimes, impersonators, and story tellers. These forms deal with stock characters and stock situations, and have survived through the oral tradition. They satirise odd situations and events and attack social injustice. Karyala of Himachal Pradesh and Swang, Naqal and Bhanditi are some of the rare forms of this category prevalent in these regions, which are facing decline and extinction. Punjab also has its own tradition of Bhandis and Bhagatbaz, who are brilliant performers. There are several forms prevalent in the states of Maharashtra, Gujarat and Goa region. Dashavatar, Lalit and Khandobacha Lagin, the marriage of the Lord Khandoba, are some of the rare forms of Maharashtra. In Goa there is Deshavatar, a form depicting the incarnations of the God Vishnu, and also satirising and attacking social evils by bringing in the clowns in the performance by freezing the action at a certain moment in the drama. Goa also has other forms like Jagran and Ranmalyam. In Jagran, performers use masks, representing different social types, and make comments on social situations,

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Cultural affinities between India and China

by Dr. V. P. Dutt

CHINA and India are among the very ancient civilizations of the world. They achieved excellence in many fields, in culture, art, architecture, painting and music in hoary times. Each developed in its own distinct way, absorbing whatever influences came from abroad. Yet the two civilizations learnt from each other and benefited from cultural interchange. The names of Fa Hien and Huan Tsang, who braved great odds to come to India and of Kamarajiva and Gunavarman who went to China, have become legends in the cultural interpenetration of the two countries. The influence became evident in religion, art, architecture and music.

Buddhism was a great carrier of this cultural influence and affinity. Buddhism was carried by Indian missionaries into China and became an important force in Chinese social and religious life. According to known historical records, Buddhist missionaries had reached China by 65 AD. They played the chief role in bringing China and India together. Kumarajiva, a renowned Buddhist scholar was brought to the Chinese capital in 401 at the invitation of the Chinese Emperor, starting a new epoch in the transmission of Buddhism to China. With his command of both Sanskrit and Chinese, his translations of the Buddhist texts represented a remarkable improvement over the earlier ones.

Another outstanding Buddhist scholar, Gunavarman, a scion of the royal family of Kashmir, went to Nanking at the court's invitation in 431. The Emperor himself went out to receive the distinguished monk. In 546 AD at the request of the Chinese mission which had come to

India, the noted scholar Parmartha was sent from Patliputra and wrote 70 different works in China. Between the 5th and 14th centuries, various Indian Governments sent some 145 missions to China.

The civilisation of India and China set great store by virtuous conduct, unselfish behaviour, selfishness and fearlessness, duty towards the community and the family and the honour of the ancestors. The family was the cornerstone of the social and ethical organisations in both China and India.

Fa Hien and his companions braved unparalleled difficulties and defied the most arduous obstacles in their legendary trip to India beginning in 399 AD. Fa Hien travelled extensively in India and left invaluable record of life and literature in the "country of the Buddha", as Fa Hien described India. Huan Tsang was another remarkable visitor to India in 629 AD, living in the country for 16 years, some five years of which he spent at the famous Nalanda University and made contacts with King Harsha and King Bhaskaravarman. On his return to China, he received an unprecedented ovation. According to his biographer, "The Emperor and his court, the officials and merchants and all the people celebrated holiday. The streets were crowded with eager men and women who expressed their joy by gay banners and festive music." He aroused deep interest in Indian culture.

Consequent upon frequent visits by monks, Buddhism spread its popularity among the rulers and the people of China. The great interest exhibited by Emperor Wei (265-290) in Buddhism is well-known. He had a large number of monasteries constructed in different parts of China. The Wei period constituted perhaps the greatest epoch in the development of Buddhist art in China. Buddhism became a state religion in this period. Buddhism brought about a new systematization of religion in China. Indeed Buddhism heralded the introduction of religion into China, as Confucianism could not be described as a systematic religion. Even the attributes of religion that Taoism came to acquire after 172 AD were perhaps borrowed from Buddhism. The Taoist scriptures were said to have closely copied the style and content of the Buddhist sutras. The secret societies that generally adhered to Taoism adopted Buddhist deities and Buddhist religious symbols. Taoism, however, not only influenced China but came to be practised in India too. Many Taoist societies came up in India.

Through the transmission of Buddhism, Indian art, astronomy, mathematics, medicine, etc., exercised considerable influence in China, the impact of which is evident in China today in its various historical cities and monuments. Indian Buddhist and Chinese art achieved a happy blending and harmonization. Almost all the Chinese historical monuments are either Buddhist memorials or are enshrined with Buddhist art.

Indian music enjoyed considerable vogue in the imperial court from the 6th century onwards. According to the Chinese annals, Indian music was

cultivated there in a Brahmanical family called Ts'ao (or Upadhyaya) from father to son. The most notable representative of that family was Miao-ta who went to China during the period 550-577.

Astronomy and astrology had a important place in both Indian and Chinese cultures. During the T'ang period the services of Indian astronomers were requisitioned to prepare accurate calendars. In the 7th century there were three Indian astronomical schools at Changnan—Gautama, Kashyapa and Kumara. There was also great demand for Ayurvedic medicines and Indian Tantric Yogis.

Book printing in China came as a result of the Buddhists taking their religion to the masses. The first printed book of the world was a Chinese translation of Vajrachedika—pranjanparamitasutra in 861 AD.

Chinese influences in India are also noticeable in our history. A number of Chinese things were borrowed by India. Trade relations were established as early as 126 B.C. Bamboo and cotton stuff were brought by Indian caravans from South-Western provinces of China through Northern India and Afghanistan. The Burma road was an important historical route between the two countries. Peaches and pears came to be introduced from China to India. Vermillion also possibly came from China. Porcelain industry in certain parts of India in later periods was also introduced from China. So was the plantation of tea and lechee. More significantly, Chinese influences are traceable in certain types of literary compositions and mystic cults.

As the great Philosopher Swami Vivekananda remarked, both Indian and Chinese societies stressed a value system based on compassion, virtue, benevolence, universalism, harmony and altruism. Both civilizations set great store by virtuous conduct, unselfish behaviour, selflessness and fearlessness, duty towards the community and the family and the honour of the ancestors. The family was the cornerstone of the social and ethical organization in both China and India. In both the community was an extension of the family and the empire a magnification of the two.

In recent times both these ancient countries fell under the sway of imperialism and colonialism. They have now emerged from that dark period and face the common tasks of development and the removal of hunger, poverty and disease in order to provide their people with a better and higher quality of life. The ancient cultural affinities need to be reinforced by new contacts in a modern world.

Rare forms of traditional theatre

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Ranmalyam is a very interesting form which presents dramatic scenes from the epic Ramayana within the framework of a ballad. A group of singers recite the narrative and dramatic text, and the characters of the epic come in the acting area, present a brief sequence, and make an exit; and the ballad singers take the story forward. The states of Andhra Pradesh, Karnataka, Tamil Nadu and Kerala in South India have a strong tradition of Harikatha, story tellers and reciters who take a philosophical idea or a moral value and expound it, and illustrate with stories drawn from the epics and the puranas, developing their performance with prose narrative, punctuated by recitative and sung portions. The forms of traditional puppetry, both the string puppets and the shadow puppets, prevalent in all the southern states, are also becoming rare and facing the danger of extinction. Kerala also has several forms of ritual theatre and ballads.

These forms have been an integral part of the traditional culture for all these centuries. Having evolved out of a particular social context and fulfilled a timely need of the people, these forms are bound to be affected by the unprecedented and vast changes in the fabric of society; but they also have an inherent vitality to keep surviving by adopting to new situations, and assimilating new material and elements. The question of situations, and assimilating new material in India, and most of the Asian countries, is a crucial problem; and it

should concern all theatre loving people; and those charged with the responsibility of saving the traditional artistic and cultural heritage.

In India we are passing through a critical phase, and while many of these rare forms are facing danger; the two factors have been very helpful and are giving the hope that these rare forms of theatre could be preserved and that they will continue to play a meaningful role in the life of the people. Firstly, there have been planned efforts during the last 25 years or so by several government and non-government agencies, such as the Departments of Culture and the Akademies of Music, Dance and Drama, to support and preserve these forms by giving scholarships and fellowships to the practising artists, and organising festivals and seminars and the documentation of these forms. These promotional schemes have brought about a revival in several cases, especially the mask dances of the eastern region, some of the folk operas, and traditional puppet forms. The tourists and the foreign scholars have also functioned as stimulant in popularising certain rare and unknown forms, and drawing attention to their intrinsic artistic values. Apart from this process of promotion and revival, something very exciting has happened in Indian theatre, during the last 10 or 15 years, and this has also greatly helped the revival and revitalisation of the traditional rare forms of theatre. After independence, as part of the general cultural renaissance, there was a search for the roots of the theatrical tradition, to evolve a more indigenous theatre, liberating it from the colonial links. This led the play wrights and directors to search and discover the traditional theatrical heritage, and creatively use some of its elements and techniques. These process has helped in evolving a new dramatic form which has a flexible structure, providing for the use of mime, movements and songs, and also a stylised mode of production, following the age-old Indian theatrical traditions. This interaction and exchange between the forms of traditional theatre, and the contemporary theatre, has on the one hand enriched the contemporary theatre and on the other, revitalised the traditional theatre and gave it a greater contemporary relevance.

Dandi March

by O. Jos Thottan

ON March 12, 1981 falls the fifty-first anniversary of the launching of a historic struggle which virtually sealed the fate of the British rule in India and re-kindled the embers of nationalism and freedom in the hearts of millions of Indians. It was on this day 51 years ago that Mahatma Gandhi led a batch of 78 followers of the Sabarmati Ashram to Dandi, a coastal village in Gujarat, to collect salt in defiance of the Salt Law. A few weeks earlier, at Lahore on December 31, at the memorable session of the Indian National Congress, presided by Jawaharlal Nehru, Gandhiji had sponsored the resolution demanding Purna Swaraj or complete Independence for India. Following this, on January second, the Congress Working Committee had decided to observe January 26 of the same year as Independence Day. The country-wide observance of the day, all over India by mammoth gatherings delighted the Mahatma and he knew that the nation was with him and the Congress Party.

The mass enthusiasm gave the necessary impetus to him and he felt with his sure touch on the pulse of the people that the time for action was ripe. "The party of non-violence must now use up all its resources", Gandhiji said.

Earlier on March 2 Gandhiji had addressed a letter to Lord Irwin, Viceroy of India urging him to abolish the Salt tax which cost every Indian 'nearly three days'. When the Viceroy declined to accept the suggestion, it was time for Gandhiji to act.

Gandhiji proposed to launch the Civil Disobedience Movement with the small Ashram community. The

first batch of sathyagrahis numbering 78, hailed from Punjab, Gujarat, Maharashtra, U.P., Kutch, Sind, Kerala, Rajputana, Andhra, Karnataka, Bombay, Tamil Nadu, Bihar, Bengal, Utkal, Nepal and Fiji Islands. Amongst them were two Muslims, one Christian and two Harijans.

March 12, 1981 marked the fifty first anniversary of Dandi March, the historic struggle which virtually sealed the fate of the British rule in India. On that day 78 followers of the Sabarmati Ashram led by Mahatma Gandhi went to Dandi, a coastal village in Gujarat to collect salt in defiance of the Salt Law.

On March 6, 1930, Sardar Patel set out for Borsad to prepare the villagers for a fitting reception to Gandhiji and his batch. He was promptly arrested the next day. On March 9, seventy-five thousand people met on the sands of Sabarmati and passed a resolution saying that "without achieving freedom for our country we shall not rest in peace or the Government will get peace. We solemnly believe that India's emancipation lies in truth and peace."

On March 12, at 6.30 a.m., Gandhiji started with 78 inmates of the Ashram on the historic march of Dandi. A huge crowd followed. With a staff in his hand Gandhiji led the march at a fast pace.

Enroute, thousands of villagers and later multitudes were either waiting

or following the frail man who wanted to wrest freedom from the British. All over the world, Press reports praised Gandhiji for his moral stand and determination. In the U.S. and in the continent cartoonists showed the naked fakir twisting the tail of the British Lion.

Observed Jawaharlal Nehru, "Today the pilgrim marches onwards on his long trek. Staff in hand he goes along the dusty roads of Gujarat, clear eyed and firm in step, with his faithful band trudging along behind him." The first day's march on ten miles ended at Aslali. He told the welcoming villagers, that he would not return to the Ashram until the Salt Act was repealed. At 61, his energy was amazing. Daily he walked ten miles or more and addressed a number of meetings. The Ashram routine of prayer, spinning and writing-up a daily diary was compulsory for every member. On March 13, the party halted at Nava-gam and at Vasna on the 14th. Passing through Matar and Nadiad, he reached Anand on 16th. The next day, Monday, was a day of rest and he attended to correspondence and wrote articles for Young India. The entire nation looked on the march with the greatest admiration.

Gandhi reached Borsad on March 18 and Kankapura, the next day. The same evening he crossed the river and rested on its banks for the night. In ten days the party had covered 110 miles when they reached Gajra, half way between Sabarmati and Dandi.

On March 21, the A.I.C.C. met on the banks of the Sabarmati and confirmed the Congress Working Committee resolution authorising Gandhiji

to start Civil Disobedience. Accordingly, all provinces were to take part in the satyagraha. In case Gandhiji was arrested, provincial Congress Committees could immediately start satyagraha. Otherwise, they had to wait for him to reach Dandi coast and start Civil Disobedience Movement.

ON April, 1, Gandhiji and party reached Surat. Gandhiji exhorted the nation to start the Movement on April 6. The party reached Dandi on April 5, after a march of 241 miles in 24 days. The next day, after solemn prayers, Gandhiji and party took a bath in the sea. At 8.30 a.m. Gandhiji bent down and picked up a lump of natural salt in the presence of a big gathering. Mrs. Sarojini Naidu hailed him as 'Law-breaker'. No policemen were present on the historic occasion. Gandhiji immediately issued a statement urging the villagers to defy the Salt Law and make salt whenever they wished, telling them at the same time, that they were liable to be arrested.

Gandhiji's breaking of the Salt Law was the signal the whole nation was waiting for.... All around Dandi villagers began to collect salt. April 7 marked the manufacture of illicit salt all over Gujarat and Bombay and other parts of the country. Arrests of law-breakers mounted every day. On April 14, Jawaharlal Nehru was arrested. The movement spread like wild fire all over the land and thousands went to jail. Many fell to bullets while thousands were mercilessly beaten up.

On May 4, Gandhiji was arrested at Karadi camp, 3 miles away from Dandi, and was taken to Yeravda jail, the same night.

It was on April 6, that the 'naked fakir' defied the British lion and picked up a lump of salt on the seashore at Dandi. Seventeen years later, during the second week of August, 1947, the last British soldier left the shores of India, the land which gave birth to Mohandas Karmchand Gandhi. □□□

Conserving the nation's flora

(Contd. from page 2)

already based on natural products and that in the coming years, this is likely to increase substantially. The general tendency of doctors is to disguise what they prescribe through Latin names, so I will only mention two more identifiable species—*Digitalis purpurea* and

Aconitum heterophyllum. In contrast, aromatic medicinal plants have easier names like menthol, oil of citronella, or lemon grass, of palmerosa, of geranium and of peppermint etc. Forest Departments tend to dismiss these and innumerable other flora as "Minor Forest Products". A point is being reached where any one of them can exceed the total value of wood-based forest revenue. Oil of citronella alone, for which the National Regional Research Laboratory in Jorhat has set up a village industry in Nagaland, has a global market of some Rs. 7,000 crores annually.

At present uniformed over-exploitation of many species has placed them on the endangered list-gone before they have touched their real economic potential. Many others are threatened by overgrazing, disappearing before their potential value has been identified, possibly losing for all time a miracle medical cure, or an economically valuable plant. Much work is fortunately being done. The Department of Science and Technology is sponsoring a workshop on "Endangered and Economically Valuable Plants", with the object of identifying and listing on a systematic basis all such species in the whole country. This will include such intrinsically valuable flowering plants as orchids. A market exists, but there has been a tendency to export the bulbs again endangering the species, instead of concentrating on the export of the valuable, long lasting flowers. Apparently as many as 24 species are in need of protection in the central and western Himalayas alone whereas the richest sources are again in the north-east region.

Too little is still known about the full potential because only certain areas have been extensively surveyed. A summary of work done by the Botanical Survey of India shows the following range of different economically and medically valuable plants in the western Himalayas : essential oil yielding 27 species, gum-yielding 11 species, resin yielding 3 species, tannin-yielding 10 species, oil yielding 34 species, timber yielding 30 species fibre yielding 31 species, dye-yielding 25 species, alkaloid-yielding 60 species, medicinal 212 species, ornamentals 30 species.

The problems of conserving national flora are so great that it is only possible to consider the central one, the rapid disappearance of overall forest cover.

At present the forested area is 23.7 per cent, against the official policy set in 1952 of 33 per cent. It is now acknowledged that roughly 50 per cent of what is described as forests is properly tree covered. At the course of this discrepancy is a curious phrase in the Forest Act which lists as forests any area so designated : reducing this to the point of absurdity one could declare any area, urban or rural a forest for the purpose of the Act, irrespective of existing land use. But to be serious, the rapid population growth with automatic rise in demand for fuel wood, the increased pressure on forest to provide the timber and the absence of any alternative means of meeting the essential fuel needs of the people, all combine to bring about an annual loss of almost 1 per cent per annum of our forests. Serious concern at the political level about this and about other aspects of environmental conservation resulted in the recent establishment of a Department of the Environment.

In the past decades, there has been a rapid increase in the number of area set aside to protect endangered species where there are still satisfactory concentrations. Today, there are 19 National Parks, and 202 Wildlife Sanctuaries. Their primary concern remains with animals, but there is to some degree, automatic protection of all species. They still are totally inadequate to maintain the ecological diversity of our country. For a number of years, the apex environmental body, the National Committee for Environmental Planning and Coordination (NCEPC) has initiated studies to identify suitable areas, both on its own initiative, and as part of the UNESCO "Man and Biosphere" Programme. Much preliminary work has been done and two locations have been earmarked, one in Arunachal Pradesh, and the other in the Nilgiris. The latter is linked with preservation of the Silent Valley where even preliminary surveys have revealed a number of previously unknown flora and fauna. Although we still have no "Biosphere reserves", the Central Government has recognised in principle that they have to be established and that it has to play a crucial role, both financial and managerial, in such reserves.

I hope I have managed to show the basic importance of renewable plant resources to bring out the direct benefit to our people in conserving the nation's flora, and also to show how inter-related the survival is of all, including human species.

Trees : a cultural motif and its significance

by Dr. Indra Nath Choudhuri

NATURE plays a dominant role in the growth of the culture of a nation. The nature, whether benevolent or fiery, has made man either afraid or attracted towards it. The nature has bestowed him with food, water and air. The forest resources have given him wood for fire or for making houses. The trees and plants have given him fruit, vegetation or medicine in his illness. The nature has told him what is death or birth or it has inspired him to make love with others. With the advent of different seasons the nature becomes at times dry or lush green. Our life grows with nature. Culture of a nation develops as a result of its relationship with nature or agriculture. The Indian culture at its initial stage of development took shape as realities of experience. The experiences, gathered by our confrontation with nature, inspired us to perceive it with awe and wonder. This ultimately led us to accept certain tree or a fruit, mountain or a stone, river or a place, bird or an animal as symbolic representations of the Divine Spirit. This idea became a life style of the ancient which ultimately got authenticated by the scriptures and formed a part of the social structure of Indian milieu. In the course of time Hindus started treating specific trees and other things in nature as sacred and worshipped them in various ways which magnified the multifarious and intricate nature of our art and culture.

In the Buddhist monuments we come across figures of voluptuous tree goddesses, generally represented in a characteristic posture with one arm entwining the trunk of a tree and the other bending a branch down, the goddess gives the trunk, near the root,

a gentle kick. This curious formula derives from a ritual of fecundation. According to an ageless belief, nature requires to be stimulated by man; the procreative forces have to be aroused, by magic means, from semi-dormancy. In particular there is a certain tree Asoka which is supposed

The Indian culture at its initial stage of development took shape as realities of experience. This ultimately led us to accept certain tree or a fruit, mountain or a stone, river or a place, bird or an animal as symbolic representation of the divine spirit. This idea became a life style of the ancient which ultimately got authenticated by the scripture and formed a part of the social structure of Indian milieu.

not to put forth blossoms unless touched and kicked by a girl or young woman. Kalidasa, the famous Sanskrit poet, mentions the flowering of this tree in Spring. The painted foot of a young woman bears a striking resemblance in colour to the flowers of Asoka. Girl and young women are regarded as human embodiments of the maternal energy of nature. By touching and kicking the tree they transfer into it their potency and enable it to bring forth blossoms and fruit. Hence the goddess who represents the life energy and fertility of the tree is herself most amply visualised in this magic posture of fertilization.

The primitive races of mankind should have considered trees as the choicest of Gods to men and

should have behaved that their spirits still delighted to dwell among their branches or spoke oracles through the rustling of their leaves. In Indian culture and religious philosophy the holy fig or Pipal tree is the abode of Lord Vishnu. On the 15th day of black half of any month which falls on Monday in North India the women worshippers pour water and milk on its roots and tie thread round the trunk to avoid widowhood. Bengali women worship this tree on the last day of the Bengali calendar to increase happiness and wealth of the worshipper's family. A family in Hindu culture does not mean, a family of an individual but it is a patriarchal joint family consisting of members of 3 to 4 generations where parents, aunts, uncles, etc. may also be included alongwith the wife and children. Pipal tree symbolises plenty of creation. It is sometimes considered as the Bodhi-tree in Buddhist pantheon though trees like Banyan, Udumbara, Sirisa, Sal, Patahi and Funarika are also referred to as Bodhi-tree. Ashoka, the great, loved to worship the Bodhi tree. The Sikhs hold and worship an attachment to it as they take it as a Creator. Its leaf is shaped like heart and the sweet loving palm of thy hand is considered sacred to them.

The Banyan tree stands for love and protection. It is also considered as resting place of Gods like Brahma, Vishnu or Maheshwara. We know from an ancient legend narrated in Brahma Puran that Rishi Markandeya had the presumption to ask Narayana to show him a specimen of his delusive power. The God in answer to his prayer drained the whole world

(Continued on page 10)

India's trade with non-aligned countries

by Somnath Dhar

SHOULD we not expand trade among ourselves? was the query made by Prime Minister Indira Gandhi in the course of her keynote address to the Non-Aligned Foreign Ministers' conference in New Delhi. Mentioning the use of protectionism by the aligned and developed powers, the Prime Minister referred to the impasse in the North-South dialogue and the Havana meeting having urged collective self-reliance among the non-aligned. After the deliberations in New Delhi, there was absolute consensus on the document emphasising the value of collective self-reliance among the non-aligned for achieving a new economic order.

Taking the cue, the New Delhi summit went a step further than the Havana meet. Deploring the intransigence shown by many developed countries during UNIDO-III last year, the non-aligned ministers urged that expeditious progress should be made for attaining the Lima target of 25 per cent share in World Industrial production for developing countries and the related target of 30 per cent share in world trade in manufacture by 2000 A. D. One recall what Julius Nyerere told the Ministerial Conference of the group of 77 at Arusha in February 1979 that "Our nations have to co-operate economically" the diversity of the Third World can be our strength also. And, hence, he added, "We have to build up trade among ourselves". We have to search out the possibilities of purchase from other Third World nations.

Trade is, one of the best means of bringing about and consolidating economic co-operation between the non-aligned countries, most of which are developing countries or less

developed countries in Asia, Africa and Latin America. India is keen on trade with non-aligned countries. Her exports to these countries constitute 30 per cent of the total. Figures of India's exports to the non-aligned countries show interesting variations.

Let us take some samples from Europe, Asia, Africa and Latin America, presenting the export figures for the year 1977-78 for which the statistics are available : Yugoslavia : Rs. 630 million; Afghanistan : Rs. 290 million; Indonesia :

Though India's external trade recorded a slow growth in 1979-80, as compared with the previous year, India's trade with non-aligned countries showed an upward trend, and this will continue as the Government of India is giving high priority to export promotions particularly to non-aligned developing countries.

Rs. 400 million; Pakistan : Rs. 420 million; Sri Lanka: Rs. 540 million; Singapore : Rs. 545 million; Kenya : Rs. 280 million; Iraq : Rs. 510 million; Mauritius : Rs. 100 million; Egypt : Rs. 710 million; Sudan : Rs. 350 million; Guyana : Rs. 8.7 million ; Trinidad and Tobago : Rs. 25.3 million and Nicaragua : Rs. 1.3 million.

The balance of trade was in our favour, with most of the non-aligned countries : with Bangladesh, Singapore, Hong Kong, Indonesia, Kuwait,

in Asia with Kenya, Tanzania, Mauritius, Egypt, Libya, Nigeria in Africa; and with Guyana, Trinidad and Tobago in America.

Taking a look at the 1978-79 figures, though provisional, we notice increase in India's exports to Afghanistan, Bangladesh, Indonesia, Singapore, Sri Lanka, Kenya, Sudan, Mauritius, Lebanon, Kuwait and Bahrain. Thus the trend is quite clear : India's trade with the non-aligned countries is on the increase.

The range of the commodities exported by India to the non-aligned and developing countries is indeed wide, traditional items standing out. Some noteworthy commodities along with the target countries are : tea to Yugoslavia, Kuwait, Afghanistan and Sudan; Cashew to Singapore and Hong Kong; sugar to Sudan, Egypt, Sri Lanka and Indonesia; oil cakes to Singapore and Yugoslavia; fish to Kuwait and Sri Lanka; Cardamom to Dubai, Kuwait, Qatar and Iran; cotton piece goods to Malaysia and Singapore. Then there are interesting variations on the theme. Jute goods are exported only to Iran and rough diamonds only to Hong Kong. Another interesting sidelight is that no non-aligned country imports chrome-tanned leather or finished leather goods from India, nor do they import cotton apparel or hand-made carpets. Only Yugoslavia among the lot, imports tanned hides and skins from India.

India has made a mark in the international market in the field of project exports and consultancy services. That India has the third

(Contd. on page 7)

largest number of skilled manpower in the world, after the U.S.A. and the U.S.S.R. is an important contributory factor. Being in a position to offer training facilities to the developed and the least developed among the developing countries, the Indian Institute of Foreign Trade, New Delhi has organised 260 training programmes, with the participation of over 8,000 executives from 50 countries of Asia, Africa and Latin America. The Institute is planning to organise similar programmes in collaboration with the International Trade Centre GAAT or UNCTAD.

India's provision of services in terms of project and management contracts is in tune with the Indian technical cooperation programme (started as early as 1965) and the technical cooperation among developed countries' programme. Thus, India's trade with the non-aligned countries and transfer of technology to them have been in the context of the urge for economic emancipation and democratisation of international resources which lie at the demand for the establishment of a new international economic order. Though India's external trade recorded a slow growth in 1979-80, as compared with the previous year, even then India's trade with non-aligned countries showed an upward trend. This will continue for the Government of India is giving high priority to export promotions, particularly to non-aligned developing countries. ○○○

Trees: a cultural motif and its significance

(Contd. from page 8)

in a sudden flood, and only the imperishable Banyan tree raised its head above the waters, with a little child seated on its top most bough, that put out its head and saved the terrified saint just as he was on the point of drowning. This tree serves the role of "wish tree". Tulsi or basil plant is another sacred plant. The Orthodox Hindus worship it daily. It is said that those who cannot perform daily prayer but merely water on the plant and place a lamp near it every evening find eternal peace and happiness.

Legends say that this plant was originally a young maiden who was married to Vishnu. But Vishnu's consort Lakshmi disliked her and cursed and made her a plant. Lord Vishnu was disturbed at this and assured her that her leaves would always be needed to worship Him. Tulsi has now reached every corner of India with the spread of Vishnu worship.

The Bel or Bilva tree is another sacred tree, the abode of Lord Shiva. Its leaves are offered in the daily worship to various deities and its branches are ceremonially worshipped during the Durga Puja in Bengal. Its trifoliate leaf symbolises the three functions, creation preservation and destruction of the Lord as well as His three eyes. In the Smriti-Sruti period it is mentioned that one who wears amulet of

Bilva, no offspring of his is harmed at birth, nothing amiss happens in his family and no misfortune comes to him. The worship of plantain plant has some special significance. We see Plantain plant and pots-filled with water are found in any auspicious ceremony of the Hindus. The medicinal value of plantain plant and its fruits; trunk, bark etc. are too well-known. In Romeo and Juliet Benvolio says :

'Take thou some new infection of thine eye,

And the rank poison of the old will die'.

To which Romeo answers :

'Your plantain leaf is excellent for that

For what, I pray thee ?

For your broken skin.

In folk tales of Bengal we see deserted wife sweeps the ground round a plantain tree and it gives her a blessing.

Many other trees are venerated and worshipped which give us an insight as how the primitive and Brahmanical Indian cultures have coalesced with each other by transcending or ignoring the boundaries of formal and non-formal religions. In Hindu culture all trees and plants are sacred, they possess the gifts of immortality, health and general prosperity. The trees are all visible manifestations of the Divine Spirit. It is the source and the sustenance of life. □□□

TAMIL SERVICE FOR SOUTH-EAST ASIA

IST 0530 to 0615 hrs.

25.39, 30.27 41.29 and 264.5 Metres.
11815, 9912, 7265 and 1134 kHz

REGULAR FEATURES		0550	
0530 Tudi; 0535 Seidigal;	0550 6th : Neyar Virundu :	0550 14th : Nayar Virupam	0550 23rd : Kettadu Kidaikkum
0545 Vimarasanam (Monday/Wednesday)/Thursday/Saturday Sunday); Pattirikaigal Karuthurai	Andavanin Thondar : Saranga Devar; Nattu Kadai: Pattu.	0550 15th : Isai Amudam	0550 24th : Thiraiganam
(Tuesday/Friday); 0615 Close Down	0550 7th : Neyar Viruppam	0550 15th : Kadithamum Badilum	0550 25th : Nagalir Poonga : Sarasu Padikkirai : Natakam; P.O. Box No. 500; Pattu.
0550 1st : Isai Amudam	0605 8th : Kadithamum Badilum	0550 16th : Kettadu Kidaikkum	
0615 1st : Kadithamum Badilum	0550 8th : Isai Amudam	0550 17th : Thiraiganam	0550 26th : Ganamudam Pattu; S. G. Kittappa; K. B. Sundarambal
0550 2nd : Kettadu Kidaikkum	0550 9th : Kettadu Kidaikkum	0550 18th : Irupadam Nootradin Ilakkiya Periyar—Talk; Va. Ve. Su. Iyer by Dr. C. Ravindran	0550 27th : Neyar Virundu : Chandrikayin Kadai—Natakam; based on Novel by Bharathi
0550 3rd : Thiraiganam	0550 10th : Thiraiganam	0550 19th : Ganamudan : Vocal; M. S. Subbulakshmi	0550 28th : Neyar Viruppam
0550 4th : Siruvur Arangam : Periyor Vazhvile—Kappalottiya Thamizhan; Va. Vu. Chidambaram Pillai	0550 11th : Bharathattil Sooriya Sakthi—Feature	0550 20th : Neyar Virundu; Sirukadai by 'Vasanthi'	0550 Isai Amudam
0550 5th : Ganamudan : Vocal	0550 12th : Ganamudan : Veenai : Balachandar and Gayatri	0550 21st : Neyar Viruppam	0550 26th : Ganamudan :
Chembai Vaidyanatha Bagavadar	0550 13th : Bharatha Darisanam: Vangalam	0605 22nd : Isai Amudam	0605 29th : Kadithamum Badilum
		0605 22nd : Kadithamum Badilum	0550 30th : Kettadu Kidaikkum

GENERAL OVERSEAS SERVICE

PROGRAMME FOR JUNE, 1981

All Timings are in Indian Standard Time which is 5½ hours ahead of G.M.T.

For East and South-East and North-East Asia			
TARGET AREAS	Period IST	BANDS	
		Metres	kHz
EAST AND SOUTH-EAST ASIA	0415-0645 <i>2245-0115 G.M.T</i>	41.58	7215
		31.23	9605
		25.50	11765
		19.85	15110
NORTH-EAST ASIA	0415-0645	31.46	9535
		25.35	11855
		19.64	15275

REGULAR FEATURES

0430 and 0630 News; 0440 and 0635 Commentary; 0445 Programme Summary; 0545 Press Review; 0640 Programme Highlights from 1530-1630 hrs. and 1900-2030 hrs.; 0641 Film Tune, 0645 Close Down.

MONDAYS

1st, 8th, 15th, 22nd and 29th

0415 **Instrumental Music : Shahnai**

1st : Ali Hussain and Party
8th : Nazir Hussain and Party

15th : Bismillah Khan and Party

22nd : Nandlal and Party
29th : Anant Lal and Party

0446 **Karnatak Instrumental Music : Violin**

1st : T. N. Krishnan
8th : M. S. Gopalakrishnan

15th : Dwaram Venkataswami Naidu

22nd : Lalgudi G. Jayaraman

0500 1st : Film Review

8th : Play

15th : Discussion

22nd : Feature

29th : Film Story

0530 **Folk Songs :**

1st : Rajasthan

8th : Gujarat

15th : Maharashtra

22nd : Nagaland

29th : Punjab

0550 **Light Classical Music :**

1st : Ghulam Mustafa Khan

8th : Bade Ghulam Ali Khan

15th : Mujaddid Niazi

22nd : Sharafat Hussain Khan

29th : Ganga Prasad Pathak

0600 **Women's World :**

1st : Interview

8th : Exotic Jewels of India—Kundan Jewellery of Jaipur—Talk

15th : How I came to choose my profession—Interview

0610 **Rabindra Sangeet :**

1st : Chinmoy Lahiri
8th : Sreela Sen and Sailen Das

15th : Manju Gupta

22nd : Arghya Sen

29th : Suchitra Mitra

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

0415 **Devotional Music :**

2nd : Vani Jairam

9th : M. S. Subbalaxmi

16th : Raghunath Panigrahi

23rd : Laxmi Shankar

30th : D. V. Paluskar

0446 **Instrumental Music : Sitar**

2nd : Budhaditya Mukherjee

9th : Rais Khan

16th : Debabrata Chowdhury

23rd : Ravi Shankar

30th : Arvind Parikh

0500 **Radio Newsreel**

0510 **Classical Half Hour :**

2nd : Santoor—Bhajan Shomari

16th : Esraj—Vijay Shankar Chatterjee

30th : Karnatak Vocal by T. N. Sheshagopalan

0600 **Music of India :**

9th : Folk Dances of India

23rd : Music of Manipur

0540 **Film Tune**

0550 **Light Music :**

2nd : Yunus Malik

9th : Reshma

16th : Manabendra Mukherjee

23rd : Narendra Biba

30th : Dilraj Kaur

0600 **Faithfully Yours—Replies to Listeners Letters**

(On 2nd, 16th and 30th upto 0615 hrs. and on 9th and 23rd upto 0610 hrs.)

D'xers Corners (Only on 9th and 23rd)

0615 **Karnatak Instrumental Music**

(On 9th and 23rd at 0620 hrs.)

2nd : Chitti Babu

9th : Emani Shankar Shastri

16th : S. Balachander

23rd : Kayatri

30th : E. Kalyani

WEDNESDAYS

3rd, 10th, 17th and 24th

0415 **Devotional Music :**

3rd : Bhai Bakhshish Singh

Ragi and Party

10th : Bhai Gopal Singh

Ragi and Party

17th : Bhai Darshan Singh

Ragi and Party

24th : Bhai Gursharan

Singh Ragi and Party

0446 **Instrumental Music : Sarod**

3rd : Amjad Ali Khan

10th : Ashish Khan

17th : Sharan Rani Mathur

24th : Ali Akbar Khan

0500 3rd and 17th : Of Persons, Places and Things

10th and 24th : Our Guest

Film Songs From South India

0510 **Light Music from Different Regions :**

3rd : Sindhi

10th : Gujarati

17th : Rajasthani

24th : Bengali

3rd and 17th : Export Front

10th : Indian Philosophers

—Gautam—Talk

24th : Common Interest—

India and South East Asia—

0600 **Talk**

0610 **Instrumental Music : Sarangi**

3rd : Ram Narain

10th : Shakoor Khan

17th : Gopal Mishra

24th : Hafeezullah Khan

THURSDAYS

4th, 11th, 18th and 25th

0425 **Karnatak Instrumental Music :**

4th : Veena

11th : Flute

18th : Violin

25th : Nagaswaram

0446 **Classical Instrumental Music—Duets :**

4th : Sarod and Sitar—Ali Akbar Khan and Nikhil Banerjee

11th : Guitar and Mandolin—Surjit Singh and Jaswant Singh

18th : Flute and Sarangi—Raghunath Seth and Sultan Khan

25th : Shahnai and Violin—Bismillah Khan and V. G. Jog

0500 4th : Book Review

11th : Talking about Agriculture—Rural Publications in India—Talk

18th : Science Today—Malaria Research in India—Talk

25th : Industrial Front—Leather Industry—Talk

0510 Selections from the National Programme of Music

0540 Film Tune

0550 Songs from New Films

0600 Radio Newsreel

0610 **Regional Music : Punjabi Songs**

4th : Prakash Kaur

11th : Narinder Bibba

18th : Niranjan Singh

25th : Reshma

FRIDAYS

5th, 12th, 19th and 26th

0415 **Devotional Music :**

5th : Lata Mangeshkar

12th : Composition of Kabir

19th : Madhu Chandra and Chorus; Anurag Kumar and Chorus

26th : Mukesh

0446 **Karnatak Instrumental Music : Flute**

5th : N. Ramani

12th : Sikkil N. Neela

19th : T. G. S. Gopalan

26th : T. R. Navaneetham

0500 Cultural Survey

0515 Film Hits of Yester Years

0550 **Instrumental Music : Shahnai**

5th : Ali Hussain and Party

12th : Bismillah Khan and Party

19th : Daya Shankar and Party

26th : Jagdish Prasad Qamar and Party

0600 Panorama of Progress (Except on 5th)

5th : Disc Review (Upto 0620 hrs.)

0610 **Folk Songs :**

5th : Haryana

12th : Himachal Pradesh

19th : Uttar Pradesh

26th : Rajasthan

SATURDAYS

6th, 13th, 20th and 27th

0415 **Devotional Music :**

6th : Hari Om Sharan

13th : Pt. Gopal Sharma and Pt. Sukhdev Sharma

20th : Geetanjali — Lata, Saigal, Juthika Roy and C. H. Atma

27th : Bhakti Sangeet—D. V. Paluskar, Lata, Asha and Mohd. Rafi

0446 **Orchestral Music**

GENERAL OVERSEAS SERVICE

For North-East Asia : Australia and New Zealand

TARGET AREAS

NORTH EAST ASIA

AUSTRALIA AND NEW ZEALAND

(From 1530 to 1630 Hrs IST)
BANDS FREQUENCY

Metres	kHz
19.54	15350
17.25	17387
13.83	21695
16.78	17875
19.73	15205
19.63	15285

1000-1100
GMT

REGULAR FEATURES

1530 and 1625 News, 1540 Commentary; 1545 Programme Summary; 1620 Press Review; 1627 Programme Highlights from 0215-0400 hrs. and 1530-1630 hrs.; 1630 Close Down.

17th : Jag Mohan
24th : Nitin Mukesh
3rd : Book Review
10th : Talking about Agriculture—Rural Publications in India—Talk
17th : Science Today—Malaria Research in India—Talk
24th : Industrial Front—Leather Industry—Talk
Instrumental Music : Flute
3rd : Hari Prasad Chaurasia
10th : H. Biswas
17th : Vijay Raghav Rao
24th : Raghunath Seth

Destination Kashmir—Talk
13th : Indian Cinema—Talk/Interview
20th : Mainly for Tourists—Impression—Short Feature
27th : Sports Folio
Folk Songs :
6th : Kerala
13th : Tamil Nadu
20th : Andhra Pradesh
27th : Karnataka

SUNDAYS

7th, 14th, 21st and 28th

MONDAYS

1st, 8th, 15th 22nd and 29th

SUNDAYS

7th, 14th, 21st and 28th

THURSDAYS

4th, 11th, 18th and 25th

FRIDAYS

5th, 12th, 19th and 26th

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

WEDNESDAYS

3rd, 10th, 17th and 24th

SATURDAYS

6th, 13th, 20th and 27th

MONDAYS

1st, 8th, 15th, 22nd and 29th

1916 Light Classical Music :
1st : Bade Ghulam Ali
8th : Begum Akhtar
15th : Afzal Hussain

REGULAR FEATURES

1900 and 2025 News; 1910 Commentary; 1915 Programme Summary; 1950 Press Review; 2023 Programme Highlights from 0415-0645 hrs. and 1900-2030 hrs.; 2030 Close Down.

FOR SOUTH EAST ASIA

(From 1900 to 2030 Hrs IST)
BANDS

Metres	kHz (Frequency)
25.40	11810
	15335

0500 6th : Influence of Indian Philosophy of Foreign Scholars—Aldous Huxley—Talk
13th : Horizon — Literary Magazine, Poetry of India—Punjabi—Featurised Programme
20th : I made India my Home—Talk/Interview
27th : Horizon — Literary Magazine : Indian Languages today—Bengali—Talk; Poetry Recitation

0510 Listeners Choice (On 13th and 20th at 0520 hrs.)

0550 Listeners Choice (Contd.)

0600 Radio Newsreel

0610 Listeners Choice (Contd.)

0415 Devotional Music :

7th : Bithal Das Bapodara
14th : Man Mohan Pahadi
21st : Sudhir Phadke, Anjali Kelkar, Malti Pande
28th : Darshan Singh Ragi and Party

0446 Instrumental Music :

7th : N. N. Ghosh
14th : Km. Sarvjeet
21st : Kalyani Roy
28th : Shashi Mohan Bhatt

0500 7th : Expression — Youth Magazine

14th : Youth in Focus—Melody Edition-III—Programme based on illustrations and interviews

21st : From the Universities—Interview with a Foreign Student
28th : Quiz Time

0515 Compered programmes of Film Songs

0550 Light Music :

7th : D. V. Paluskar
14th : Ghulam Ali
21st : Talat Aziz
28th : Jag Mohan

0600 7th : Mainly for Tourists—Destination — Kashmir — Talk

14th : Indian Cinema—Interview

21st : Mainly for Tourists—Short Feature—Impression

28th : Sports Folio

0610 Folk Songs :

7th : Braj

14th : Sind

21st : Khasi

28th : Bhojpuri

1546 Light Music

1st : Goa
8th : Madhya Pradesh
15th : Bengal
22nd : Manipur
29th : Brij

1600 Faithfully Yours—Replies to Listeners Letters (On 1st, 15th and 29th upto 1615 hrs. and on 8th and 22nd upto 1610 hrs.)

1610 D'xers Corners (Only on 8th and 22nd)

1615 Film Tune (Except on 8th and 22nd)

1546 Karnataka Instrumental Music :

2nd : Veena—R. K. Suryanarayana
9th : Violin—Dwaram Venkataswami Naidu
16th : Violin—M. Chandra Shekhara
23rd : Prapandian Sitaram—Flute
30th : Violin Duet—Lalgudi Jayaraman and Smt. Brahmanandam

1600 2nd, 16th and 30th : Export Front

9th : Indian Philosophers—Gautam : Talk
23rd : Common Interest—Indian and South East Asia—Talk

1610 Film Songs from Different Regions

1546 Light Music :

3rd : Manna Dey
10th : Krishna Kalle

1546 Rabindra Sangeet :

4th : Sagar Sen
11th : Sreela Sen
18th : Ashoktara Banerjee
24th : Chitrlekha Banerjee
Panorama of Progress (Except on 4th)
4th : Disc Review (Upto 1620 hrs.)
1620 Film Tune

1546 Light Music :
5th : Suresh Rajvanshi
12th : Composition of Kabir
19th : Swaran Lata
26th : Madhur Shiva

1600 5th : Influence of Indian Philosophy on Foreign Scholars—"Aldous Huxley"—Talk
12th : Horizon — Literary Magazine; Poetry India—Punjabi—Featurised Programme

19th : I Made India my Home—Talk/Interview
26th : Horizon — Literary Magazine; Indian Languages today — Bengali — Talk
Poetry Recitation
Orchestral Music (Except on 12th and 26th)

1546 Film Songs
1600 6th : Mainly for Tourists—

GENERAL OVERSEAS SERVICE

FRIDAYS

5th, 12th, 19th and 26th

- 1930 22nd : Mujaddid Niazi
29th : Sudha Madgaonkar
Radio Newsreel
1940 Classical Instrumental
Music :
1st : Santoor : Shiv Kumar
Sharma
8th : Surbahar : Imrat
Hussain Khan
15th : Violin : V. G. Jog
22nd : Sitar : Abdul Halim
Jaffar Khan
29th : Nandlal and Party
Faithfully Yours—Replies
to Listeners Letters (On 1st,
15th and 29th upto 2010
hrs. and on 8th and 22nd
upto 2005 hrs.)
2005 D'xers Corners (Only on
8th and 22nd)
2010 Film Songs (On 8th and
22nd at 2015 hrs.)

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

- 1916 Folk Songs : ..
2nd : Assam
9th : Orissa
16th : Kerala
23rd : Tamil Nadu
30th : Karnataka
1930 2nd, 16th and 30th : Of
Persons, Places and Things
9th and 23rd : Our Guest
1940 Orchestral Music :
1955 2nd, 16th and 30th : On
the Export Front
9th : Indian Philosophers—
Gautam—Talk
23rd : Common Interest—
India and South East Asia :
Talk
2005 Film Hits of Yester Years

WEDNESDAYS

3rd, 10th, 17th and 24th

- 1546 Rabindra Sangeet :
3rd : Subinay Roy
10th : Kanika Banerjee
17th : Chinmoy Chatterjee
24th : Hemanta Mukherjee
1930 Radio Newsreel
1940 Karnatak Instrumental
Music :
3rd : M. Chandra Sekha-
ran—Violin
10th : T. S. Sankaran—
Flute
17th : N. K. Krishnan—
Nagaswaram
24th : S. P. Natarajan—
Clarinet
1955 3rd : Book Review
10th : Talking about Agri-
culture—Rural Publications
in India—Talk
17th : Science Today—
Malaria Research in India—
Talk
24th : Industrial Front—
Leather Industr—Talk
2005 Film Songs

THURSDAYS

4th, 11th, 18th and 25th

- 1916, 1945 and 1955 Listeners
Choice
1930 Cultural Survey

SATURDAYS

6th, 13th, 20th and 27th

- 1916 Folk Songs :
6th : Madhya Pradesh
13th : Indian Cinema—
20th : Bengal
27th : Goa
1930 6th : Expression — Youth
Magazine
13th : Youth in Focus—
Melody Edition—III—Pro-
gramme based on illustra-
tions and interviews
20th : From the Universi-
ties—Interview with a
Foreign Student
27th : Quiz Time
1945 Instrumental Music
1955 6th : Mainly for Tourists
—Destination—Kashmir—
Talk
13th : Indian Cinema—
Interview
20th : Mainly for Tourists
—Short Feature—Impres-
sion

2005 27th : Sports
Film Songs
Releases

SUNDAYS

7th, 14th, 21st and 28th

- 1916 Film Tune
7th : Play
14th : Discussion
21st : Feature
28th : Film Story
Women's World :
7th : Exotic Jewels of
India—Kundan Jewellery of
Jaipur—Talk
14th : How I came to
choose my profession—
Interview
21st : Summer Fashions in
Women's Clothes—Talk
28th : They left their im-
print—Film Music Suraiya
Film Songs

For U.K. and West Europe, East Africa, West and North Africa, Australia and New Zealand

(From 2315 to 0400 Hrs. IST)

TARGET AREAS

PERIOD IST

BANDS

		Metres	kHz
U.K. AND WEST EUROPE 1745-2230	2315-0400	25.82	11620
		31.50	9520
EAST AFRICA 2000-2230	0130-0400	30.27	9912
	2330-0130	25.36	11830
WEST AND NORTH WEST AFRICA	0115-0215	19.76	15185
		30.75	9755
AUSTRALIA AND NEW ZEALAND	0215-0400	25.28	11865
		19.85	15110
		25.52	11755
		30.27	9912

REGULAR FEATURES

- 2315, 0015, 0145 and 0240
Programme Summary upto 0000;
0130 : 0215 and 0400 Hrs. Res-
pectively; 2330, 0030, 0130, 0230
and 0330 News; 2340, 0035, 0140,
0235 and 0340 Commentary; 2345,
0115 and 0215 Press Review;
2359, 0129, 0214 and 0329 Pro-
gramme Highlights from 2315—
0000; 2330—0130 : 0115—0215 :
and 0215—0400 hrs. Respectively;
0110, 0210 and 0355 Film Tune;
0400 Close Down.

- 0150 hrs. followed by D'xers 0242
Corner at 0000 hrs. and at
0200 hrs.)
Film Songs based on folk
songs (On 8th and 22nd at
0010 hrs.)

- 0016 Light Music :
1st : Manik Verma
8th : Bhupinder
15th : Shakuntala Srivas-
tava
22nd : Chatur Sain
29th : Usha Atre

Karnatak Classical Vocal

- Music :
1st : Madurai Somasunda-
ram
8th : Voleti Venkataswarala
22nd : M. D. Ramanathan
29th : M. S. Subbulaxmi
and 0345 Radio Newsreel

Film Songs

Light Instrumental Music :

- 1st : Guitar
8th : Piano Accordion
15th : Mandolin
22nd : Harmonium
29th : Clarinet

Folk Songs :

- 1st : Uttar Pradesh
8th : Boatman's Songs
15th : Harvest Songs
22nd : Marriage Songs
29th : Bhangra Songs

Classical Music :

- 1st : Manik Verma
8th : Kishori Amonkar
15th : Jitendra Abhishekhi
22nd : Khan Bandhu
29th : Kasar Bai Kelkar
Film Songs (On 8th and
22nd at 0310 hrs.)

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

MONDAYS

1st, 8th, 15th, 22nd and 29th

- 2316 Instrumental Music : Sitar
2320 Classical Music :
1st : Nissar Hussain Khan
8th : Padmavati Gokhale
15th : Malavika Kanan
22nd : Vasudev Deshpande
29th : Amar Nath
2350, 0150 and 0250 Faithfully
Yours—Replies to listeners
letters (on 1st, 15th and
29th at 2345 hrs. and at
0200 hrs. and on 8th and
22nd at 2350 hrs. and at

0305

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GENERAL OVERSEAS SERVICE

23rd : Rudra Veena—Asad Ali Khan
30th : Jaltarang — Ghasi Ram Nirmal
0146 **Folk Songs :**
2nd : Himachali
9th : Garhwali
16th : Manipuri
23rd : Punjabi
30th : Khasi

0220 **Instrumental Music :** Sitar
2nd : Balram Pathak
9th : Abdul Halim Jaffar Khan
16th : Nikhil Banerjee
23rd : Ravi Shankar
30th : Mehmood Mirza
0241 **Karnatak Music :**
2nd : Radha Jayalakshmi and R. K. Srikanthan
9th : Maya Narayana and K. Raghavan
16th : Palamvijayalakshi, Padma and Vedavalle
23rd : C. S. Krishna Iyer and Party
30th : Alamelu Arjunam and A. G. Subramaniam
0300 **Film Songs.**

WEDNESDAYS

3rd, 10th, 17th and 24th

2316 **Instrumental Music :** Shahnai
2320 **Vocal Music :**
3rd : C. H. Atma
10th : K. C. Dey
17th : Shailendra Singh
24th : Begum Akhtar
2350, 0200 and 0345 3rd : Book Review
10th : Talking about Agriculture—Rural Publications in India—Talk
17th : Science Today—Malaria Research in India Talk
24th : Industrial Front—Leather Industry—Talk
0000 **Folk Songs :**
3rd : Songs of the Wandering Minstrels
10th : Music of the Hills
17th : Wedding Songs
24th : Kumanni Songs
0016 Hits from Films
0040 **Instrumental Music :**
3rd : Sarod Nandlal Ghosh
10th : Santoor — Shiv Kumar Sharma
17th : Flute — Prakash Wadehra
0100 and 0250 Radio Newsreel
0120 **Film Songs**
0146 **Classical Vocal Music :**
3rd : Padmavati Shaligram
10th : Sivaram Tiwari
17th : Ameer Khan
24th : Praveen Sultana
0220 **Light Music :**
3rd : Rai Kumar Rizvi
10th : Anjali Banerjee
17th : Alok Ganguly
24th : Allah Ilai Bai
0241 **Instrumental Music :** Duets
3rd : Violin and Flute—V. G. Jog and Hari Prasad Chaurasia
10th : Santoor and Violin—Shiv Kumar Sharma and Brij Bhushan Kabra

17th : Guitar and Tabla : B. B. Kabra and Zakir Hussain
0040
24th : Harmonium and Piano — Gyan Prakash Ghosh and V. Valsara
Film Songs.

THURSDAYS

4th, 11th, 18th and 25th

2316 **Devotional Music**
2320 **Film Songs**
2350 **Panorama of Progress**
0000 **Light Karnatak Music :**
4th : A. Sadasivam
11th : T. L. Maharajan, T. K. Kala, Kovai Soundarajam, S. Prema and S. Jaya
18th : Seerkazhi Govindarajan, T. N. Soundarajan, Vani Jairam
25th : C. Saroja and C. Lalitha
0016 **Devotional Music :**
4th : Kumar Gandharva and Vasundhara
11th : Ram Marathe
18th : Prabha Devi
25th : Laxmi Shankar
0040 **Instrumental Music :**
4th : Shahnai — Bismillah Khan and Party
11th : Sarangi — Ram Narain
18th : Sitar—Ravi Shankar
25th : Sarod—Ali Akbar Khan
0241 and 0250 Cultural Survey
0300 Regional Film Songs
Rabindra Sangeet :
4th : Gems from Tagore
11th : Dwijen Mukherjee
18th : Chinmoy Chatterjee
25th : Supriti Ghosh
0200 **Panorama of Progress**
0220 **Classical Vocal Music :**
4th : Bhimsen Joshi
11th : Pt. Jasraj
18th : Hirabai Barodekar
25th : Gangubai Hangal
4241 **Instrumental Music : Jaltarang**
4th : Ghasiram Nirmal
11th : Dulal Roy
18th : Ram Rao Parsatwar
25th : S. V. Kankare
0300 **Classical Half Hour :**
4th : Santoor — Bhajan Shopore
18th : Esraj—Vijay Shankar Chatterjee
Music of India :
11th : Folk Dances of India
0345 25th : Music of Manipur
Songs from New Films.

FRIDAYS

5th, 12th, 19th and 26th

2316 **Karnatak Instrumental Music :** Nagaswaram
2320 **Regional Film Songs**
2350 **Talk/Poetry Recitation**
0000 **Film Songs**
0016 **Light Music :**
5th : Mahendra Kapur
12th : M. S. Subbulaxmi—Devotional

19th : Mohd. Rafi
26th : Kishori Amonkar
0120 **Classical Vocal Music :**
Old Masters
5th : Bade Ghulam Ali Khan
12th : D. V. Paluskar
0146 19th : Ameer Khan
26th : Abdul Karim Khan and 0250 5th : Influence of Indian Philosophy of foreign scholars—Aldous Huxley—Talk
12th : Horizon — Literary Magazine; Poetry of India —Punjabi—Featurised Programme
19th : I Made India my Home—Talk/Interview
26th : Horizon—Literary Magazine; Indian Languages today—Bengali—Talk; Poetry Recitation
0241 **Instrumental Music: Violin**
5th : Gajanan Rao Joshi
12th : Sisirkana Dhar Chowdhury
19th : V. G. Jog
0300 26th : P. D. Saptrishi
Film Songs from South and 0345 Radio Newsreel
Folk Songs :
5th : The Bauls of Bengal
12th : The Nirguns of IIP
19th : Rhaneras of Punjab
26th : Harvest songs from Andhra Pradesh
0241 **Orchestral Music**
0300 **Film Songs.**

SATURDAYS

6th, 13th, 20th and 27th

2316 **Devotional Music**
2320 **Karnatak Music :**
6th : Sulamangalam Sisters
13th : G. N. Balasubramaniam
20th : T. N. Seshagopalan
27th : M. D. Ramanathan
0200 and 0345 6th : Mainly for Tourists—Destination Kashmir—Talk
13th : Indian Cinema—Interview
20th : Mainly for Tourists —Impressions—Short Feature
27th : Sports Folio
0000 **Light Melodies :**
6th : Guitar
13th : Piano Accordion
20th : Mandolin
27th : Flute
0016 **Classical Songs from films**
0040 **Karnatak Instrumental Music :**
6th : S. P. Natarajan—Flute
13th : N. K. Krishnan—Nagaswaram
20th : E. Kalyani—Veena
27th : M. Muthukrishnan—Veena
0100 and 0250 6th : Expression—Youth Magazine
13th : Youth in Focus—Melody Edition—III—Programme based on interviews and illustrations
20th : From the Universities—Interview with foreign students

27th : Quiz Time
Light Music :
6th : Krishna Kalle
13th : Kuldip Manak
20th : Kanwar Sindhu
27th : Kamla Chellaram
Instrumental Music :
6th : Violin and Flute—V. G. Jog and Hari Prasad Chaurasia
13th : Santoor—Shiv Kumar Sharma
20th : Surbahar — Imrat Hussain Khan
27th : Tabla—Allah Rakha
Devotional Music : Regional
6th : M. S. Subbulaxmi
13th : Firoza Begum
20th : Sudhir Phadke, Anjali Kelkar
27th : Ajit Kaur
0241 **Classical Vocal Music :**
6th : Jitendra Abhisheki
13th : Malini Rajurkar
20th : Mahendra Sharma
27th : Malavika Kanan
0300 **Film Songs—Old favourites.**

SUNDAYS

7th, 14th, 21st and 28th

2316 **Devotional Music**
2320 **Film Songs**
0200 and 0345 **Women's World :**
7th : Exotic Jewels of India—Kundan Jewellery of Jaipur—Talk
14th : How I came to choose my profession—Interview
21st : Summer fasion in women's clothes—Talk
28th : They left their imprint—(Film Music) Suraiya
0000 **Classical Music :**
7th : Kishori Amonkar
14th : Khan Bandhu
21st : Naina Devi
28th : Barkat Ali Khan
0016 **Film Songs News**
0040 and 0250 7th : Play
14th : Discussion
21st : Feature
28th : Film Story
0120 **Light Classical Music :**
7th : Sohan Singh
14th : Afzal Hussain Nagina
21st : Sharafat Hussain Khan
28th : Naina Devi
0146 **Film Songs**
0220 **Instrumental Music :**
7th : Sitar—Arvind Parikh
14th : Violin—V. G. Jog
21st : Flute — Prakash Wadhera
28th : Sarod — Nandlal Ghosh
0241 **Regional Film Music :**
0320 **Karnatak Vocal Music :**
7th : Sitarmani Srinivasan
14th : Vedavathi Prabhakar Rao
21st : T. N. Seshagopalan
28th : Ramnarabha and Prabhakar Rao

GUJARATI SERVICE

SATURDAYS

From 0945—1000 hrs, on 19.78 and 16.93 metres : 15165 and 17715 kHz

News at 0945—1000 hrs

From 2230 to 2315 hrs. on 25.36, 19.83 metres; 11830 and 15180 kHz

News at 2235—2245 hours.

6th, 13th, 20th and 27th

MONDAYS

1st, 8th, 15th, 22nd and 29th

2230 1st : Shehnai
8th : Film Dhoon
15th : Vadya Vrinda
22nd : Sitar
29th : Stuti
2245 Chitrpat Sangeet
2315 Samapta

TUESDAYS

2nd, 9th, 16th, 23rd and 30th

2230 2nd : Shobha Gurtu
9th : Mahendra Kapoor
16th : Jagjit Kaur
23rd : Praveendon Gadhave
30th : Shaktidan Gandhavi

2245 2nd, 16th, 23rd and 30th :
Natika
9th : Geetobhari Kaham

WEDNESDAYS

3rd, 10th, 17th and 24th

2230 3rd : Habibvali Mohammad
10th : Jagjit Sing
17th : Hemantlal Chohan
29th : Vani Jairam
2245 Vartmanna Vahen Current
Affairs
2250 Geetika
2300 3rd : Tamne Gamshe
10th : Janva Jevun
17th : Geet ane Ghazal
24th : Ajna Kalakar
2315 Samapta

THURSDAYS

4th, 11th, 18th and 25th

2230 4th : Aarti Mukerjee
11th : Shefali Ghosh

18th : Madhurendra Varma
25th : Bhapindra

2245 Akhbaroni Atariethi
2250 4th : Geetavali Gujarati
and Hindi non Film Songs

11th and 25th : Talk
18th : Tarang Light Classi-
cal Film Songs

2300 4th and 18th : Roopak
11th and 25th : Gaikalnun
Sangeet
2315 Samapta

FRIDAYS

5th, 12th, 19th and 26th

2230 5th : Bhajan
12th : Ghazal
19th : Naat
26th : Qwali
2245 Gujarati Chitrpat Sangeet
2315 Samapta

2230 6th : Lokgeet
13th : Geet
20th : Samahgeet
27th : Dwandageet

2245 6th and 20th Stree Sabha :
Programme for Women
13th and 27th : Bal Sabha :
Programme for Children
2310 Roprekha : Weekly Pro-
gramme Trailer
2315 Samapta

SUNDAY

7th, 14th, 21st and 28th

2230 7th : Veena Mehta
14th : Pratima Trivedi
21st : Dadra
28th : Thumari
2245 Gujarati Chitrpat Sangeet
2245 Ek Farmaish
2250 7th : Aajna Sangeetkar
14th : Amari Pasand
21st : Shashtriya Sangeet
28th : Geet Dhara : Guja-
rati non film Songs

HINDI SERVICE

Daily from 0430 hours to 0530 hours, 1st Service for South-East Asia on 264.5, 41.29, 30.27, 25.39
Metres 1134, 7265 9912, 11815, kHz News at 0435 hrs.

Daily from 0900 hours to 0945 hours, 1st Service for East Africa on 19.78, 16.93 Metres-
15165, 17715, kHz News at 0905 hrs.

Daily from 2145 hours to 2230 hours, 1st Service for East Africa on 25.36, 19.63 Metres
11830, 15225 kHz News at 2150 hrs.

SUNDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Samachar Darshan.
0500 Bal Jagat.
0520 Bhakti Gaan.
0525 Press Review.
0530 CLOSE DOWN.

MONDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Natak (Patrika Karvakram)
0520 Geet.
0525 Press Review
0530 CLOSE DOWN.

TUESDAY

0430 Shabad.
0445 Samachar Patron Se.
0450 Shashtriya Sangeet.
0500 Varta.
0510 Aap Ki Pasand.
0515 Samayik Varta.
0530 CLOSE DOWN.

WEDNESDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Aap Ki Pasand.
0510 Press Review.
0530 CLOSE DOWN.

THURSDAY

0430 Bhakti Gaan.
0445 Samayik Varta.
0450 Mahila Jagat.
0510 Chitrpat Sangeet.
0515 Press Review.
0530 CLOSE DOWN.

FRIDAY

0430 Naat.
0445 Samachar Patron Se.
0450 Varta Vichar Geet.
0510 Chitrpat Sangeet.
0515 Samayik Varta.
0530 CLOSE DOWN.

SATURDAY

0430 Bhakti Gaan.
0445 Samayik Varta
0500 Varta.
0510 Sugam Sangeet.
0515 Aap Ka Patra Mila.
0520 Press Review.
0530 CLOSE DOWN.

SUNDAY

0900 Bhakti Gaan (Repeat).
0915 Bal Jagat.
0935 Saaz Sangeet.
0945 CLOSE DOWN.

MONDAY

0900 Bhakti Gaan.
0915 Natak (Patrika Karyakram).
0945 CLOSE DOWN.

TUESDAY

0900 Shabad.
0915 Chitrpat Sangeet.
0930 Varta.
0940 Chitrpat Sangeet.
0945 CLOSE DOWN.

WEDNESDAY

0900 Bhakti Gaan.
0915 Aap Ki Pasand.
0945 CLOSE DOWN.

THURSDAY

0900 Bhakti Gaan.
0915 Mahila Jagat.
0935 Ghazlen.
0945 CLOSE DOWN.

FRIDAY

0900 Bhakti Gaan.
0915 Varta/Vichar Dhara/Geet-
ton Bhari Filmi Sanskritik
Dhara.
0945 CLOSE DOWN.

SATURDAY

0900 Bhakti Gaan.
0915 Pradeshik Sangeet.
0925 Varta.
0930 Aap Ka Patra Mila.
0935 Sugam Sangeet.
0945 CLOSE DOWN.

SUNDAY

2145 Saaz Sangeet.
2200 Samayik Varta.
2205 Qawwali.
2215 Chitrpat Sangeet (Ek Ka-
lakar).
2230 CLOSE DOWN.

MONDAY

2145 Saaz Sangeet.
2200 Samachar Patron Se.
2205 Geet (Repeat).
2210 Samachar Sankalan.
2220 Film Music.
2230 CLOSE DOWN.

TUESDAY

2145 Saaz Sangeet.
2200 Samayik Varta.
2205 Geetmala.
2230 CLOSE DOWN.

WEDNESDAY

2145 Saaz Sangeet.
2200 Samachar Patron Se
2205 Aap Ki Pasand
2230 CLOSE DOWN.

THURSDAY

2145 Saaz Sangeet
2200 Samachar Patron Se.
2205 Aap Ki Pasand.
2230 CLOSE DOWN.

FRIDAY

2145 Saaz Sangeet.
2200 Samayik Varta.
2205 Geet Aur Ghazal.
2215 Chitrpat Sangeet.
2230 CLOSE DOWN.

SATURDAY

2145 Saaz Sangeet.
2200 Samayik Varta.
2205 Samachar Darshan.
2225 Pradeshik Sangeet.
2230 CLOSE DOWN.

URDU SERVICE

MW 427.3M (702 K/Hz)
SW 48.74M (6155 K/Hz)

Transmission I

MW 280.1M (1071 K/Hz)

Transmission II

MW 427.3M (702 K/Hz)
MW 280.1M (1071 K/Hz)

SW 31.01M (9675 K/Hz)

Transmission III

MW 427.3M (702 K/Hz)

SW 91.05M (3295 K/Hz)

TRANSMISSION I

- 0543 Signature Tune and Opening Announcement
0545 Subhaghi :Hamd, Naat, Salam, Shabad, Bhajan and Soofiyan Kalam; Friday: Quran Recitation with Translation Followed by Natia Kalam
0615 News
0625 Comments from the Press
0630 Shahre Saba (Daily Except on Fridays)
0700 Shamm-E-Farozan
0705 From Old Films (On Fridays upto 0725 Hours)
0725 Gandhiji Ne Kaha Tha
0730 Instrumental Music
0745 Repeat of Spoken Word Items of Previous Night
0800 and 0825 Listeners' Request
0820 Programme Summary
0900 Chalte Chalte (Daily Except on Sundays and Fridays); For children (On Sundays and Fridays—Upto 0930 Hours).
0915 Aaj Ki Baat (Daily Except on Sundays and Fridays)
0920 Folk Music (Daily Except on Sundays, Fridays and Saturdays); Patriotic Songs on Saturdays
0930 News Summary
0932 Classical Music (Daily Except on Sundays); Light Classical Music on Sundays
1000 Close Down.

TRANSMISSION II

- 1358 Signature Tune and Opening Announcements
1400 Programme Summary
1402 News Summary
1407 Sundays: Replies to Letters—Upto 1427 Hours, Followed by Song of the Week
Mondays: Nigah-E-Intekhab (Ist, IIrd and Vth—Upto 1500 Hours) and Filmi Qawwalian (IInd and IVth upto 1430 Hours)
Tuesdays: Devotional Songs (Ist, IIrd and Vth—Including Studio Recordings) and Meri Nazar Mein (IInd and IVth—Emphasis on New Artists)
Wednesdays: Husn-E-Nazar
Thursdays: Dhoop Chhaon
Fridays: Light Classical Music
Saturdays: Geetanjali (Ist, IIrd and Vth—Fresh Recordings and IInd and IVth—Library Recordings)
Sundays: Story with Songs (Ist); Mehfil (IInd); Kakhshan (IIIrd); Ghazlen

- (Non-film) on IVth and Rang Mahal (Vth—Upto 1530 Hours)
Mondays: Nigah-E-Intekhab (Ist, IIrd and Vth—Continued from 1407 Hours); Raag Rang (IInd and IVth)
Tuesdays: Naghma-O-Tabassum (Ist, IInd and IVth) and Yakrang (IIIrd and Vth)
Wednesdays and Saturdays: For Women
Thursdays: Panghat (Ist, IIrd and Vth) and Yaaden Ban Gain Geet (IInd and IVth)
Fridays: Geet Se Geet (Ist, IIrd and Vth); Tees Minute (IInd and Jumde Jo Yaad Hain (IV)
Sundays: Kuch To Kahiye (Ist); Filmi Qawwalian (IIIrd); Qawalian—Non-Film (IInd and IVth) and Rang Mahal (Vth—Continued from 1430 Hours).
Mondays: Baat Ek Film Ki (IInd and IVth) and Qawwalian—Non-Film (Ist, IIrd and Vth)
Tuesdays: Nai Nasal Nai Roshni
Wednesdays: Film World (Ist and IIrd); Ranga Rang (IInd and Vth) and Sada-E-Rafta (IVth)
Thursdays: Instrumental Music
Fridays: Awaz De Kahan Hai (Repeat of Last Sunday)
Saturdays: Phir Suniye 1605 and 1635 Listeners' Choice
2145 Comments from the Press
2200 Commentary or Week in Parliament
2210 News
2300 Close Down.

TRANSMISSION III

- 1958 Signature Tune and Opening Announcements
2000 News Summary
2010 Programme Summary
2015 Listeners' Requests for Non-Film Ghazals and Songs (Daily Except on Sundays—On Holidays up to 2045 Hours); Awaz De Kahan Hai on Sunday (Up to 2045 Hours)
Jahan Numa (Except Sundays and Holidays); Awaz De Kahan Hai (On Sundays—Continued from 2015 Hours); Aabshar (On Holidays—Continued from 2015 Hours).

Sundays: Book Review (Ist), Delhi Diary (IInd and IVth); Iqtisadi Jaeza (IIIrd) and Urdu World (Vth)

Mondays: Poetry Recitations

Tuesdays and Fridays: Talks

Wednesdays: Shaharnama or Pasmanjar

Thursdays: Replies to Letters

Saturdays: Radio Newsreel Husn-E-Ghazal (Except on Thursdays; Play on Thursdays (Continued upto 2145 Hours)

Sundays: Thumri and Dadra

Mondays and Wednesdays: Qawwalian—Non-Film

Tuesdays: Regional Songs

Thursdays: Play (Continued from 2100 Hours)

Fridays: Short Story (IInd and IVth); Shahpare (Ist and IIIrd) and Awarage Musavvir (Vth)

Saturdays: Songs and Music

Sundays: Ranga Rang (Ist and Vth); Jamal-E-Hamashin (IInd); Adabi Nashist (IIIrd) and Urdu Service Digest (IVth)

Mondays: Ek Rag Kai Roop (Ist); Ek Hi Film Ko Geet (IInd); Shukriye Ke Saath (IIIrd)—Including other Programmes; Fun-one Latifa (IVth) and Khwabzaar (Vth)

Tuesdays: Aina (Ist and IIIrd); Feature (IInd); Zara Umre Rafta Ko Awaz Dena (IVth) and Mazi Ki Dayar (Vth).

Wednesdays: Khel Ke Maidan Se (Ist and IIIrd); Mushaira (IInd); Science Magazine (IVth) and From New Films (Vth)

Thursdays: Play (Continued up to 2145 Hours)

Fridays: Interviews or Discussions

Saturdays: Nai Nasal Nai Roshni

Instrumental Music

News

Tameel-E-Irshad (Daily Except on Ist Sunday); Mushaira on Ist Sunday.

News Summary

Music Concert

World News

Sundays, Wednesdays, Thursdays and Fridays: Film Songs

Mondays: Light Classical Music

Tuesdays: Dareecha

Saturdays: Film Songs (Ist, IIrd and Vth) and Mushaira (IInd and IVth)

Bazm-E-Qawwali

Programme Summary

Close Down.

KONKANI SERVICE

19.78m (15165 kHz)

16.93m (17715 kHz)

1005—1015 hours

News in Konkani (1005-1015 hrs.)

SINDHI

280.1m. (1071 kHz)

31.38m. (9560 kHz)

1730—1830 hours

REGULAR FEATURES

- 1730 Programman li Vichoor followed by music (Programme summary followed by music)
1735 Sindhi-a-men Khabroon (News in Sindhi)
1745 Tabsro (Commentary)

MONDAY

- 1750
I. (a) Bijal Baliyo (Disc Jokey)
(b) Feature/Mulaqat
II. (a) Hik Dafo vari (Programme of repeats)
(b) Music
III. Geetan Bhari Kahani (Song Story)
IV. Drama
V. Charan Ain Chang

TUESDAY

Avahanji Farmaish (Request of Non-film songs)

WEDNESDAY

- (a) Music
(b) Talk

THURSDAY

- (a) Shair Avahanja Geet Asanja (I, III, V)
(a) Budho Ain Budhaiyo (Quiz programme) (II, IV)
(b) Khat Avahanjo Milyo (Replies to listeners letters)

FRIDAY

Avahanji Farmaish (Request Programmes)

SATURDAY

- (a) Hik Fankar
(b) Adabi Gulshan (Literary programme)
(c) Hafte Ji Gadhjani (This week)

SUNDAY

1. Avahanji Farmaish (Request programme)
2. Khat Avahanjo Milyo

PUNJABI SERVICE

427.3m (702 kHz)

1900—2000 hrs.

REGULAR FEATURES

- 7.00 Programme Summary.
7.03 News.
7.20 Commentary.
7.45 Press Review.
Monday : 7.05 Film Due's
Tuesday : 7.05 Interviews.
Wednesday/Saturday : 7.05 Farmaish (Film Music).
Thursday : 7.05 Ghazals/Chorus
Friday : 7.05 Kafiya.
Monday/Friday : 7.05 Replier to listeners' letters.
1st Sunday : 7.05 Shair Ka Kalam.
2nd Sunday : 7.05 Short Story.
3rd Sunday : 7.25 Folk Music.
4th Sunday : 7.25 Play/Feature.
5th Sunday : 7.25 Mushaira.



Manohar Sardesai winner of Sahitya Akademi prize for his book of poems in Konkani entitled 'Pisolim'. He was interviewed for broadcast in the French Service of E.S.D.



Dr. Suresh Awasthi, whose talk entitled 'Rare forms of traditional theatre' was broadcast from G.O.S. (See article)



Dr V. P. Dutt, whose talk of cultural affinities between India and China (See article) was broadcast from G.O.S.

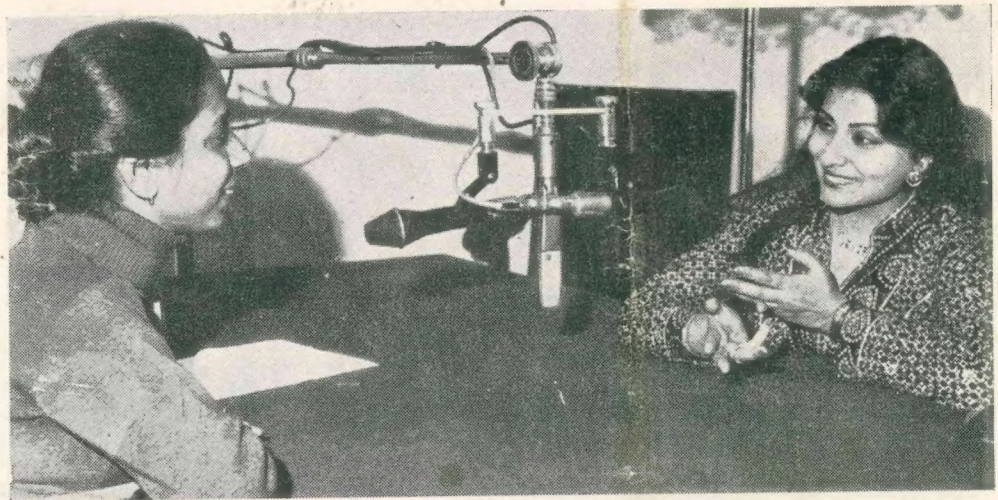


Malang Yusufi, an engineer from Afghanistan, whose interview by G. M. Lalzad was broadcast from Dari Service of E.S.D.



B. Sen, Sahay, Dr. S. P. Jagota and G. V. G. Krishnamurthy, who participated in a discussion on 'Law of the sea' broadcast from G.O.S.

Shobhini Singh, a film actress, whose interview by S. Saeed was broadcast from Urdu Service.



Participants of 'Quiz Time' broadcast from G.O.S.

